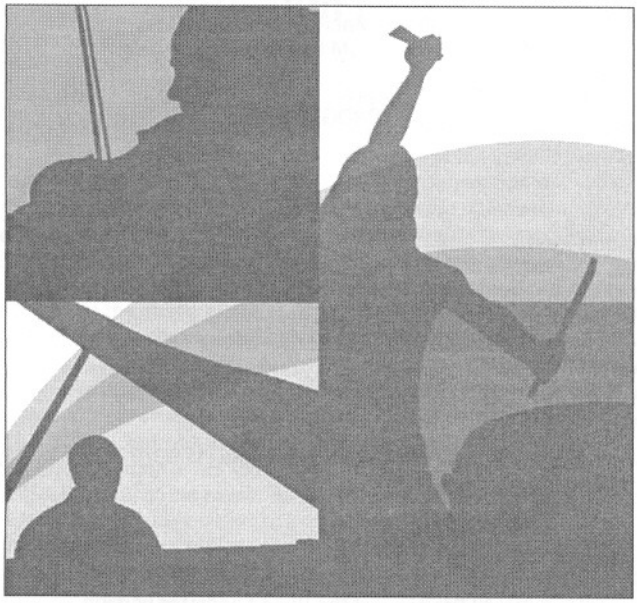
D 2008--24

UNIVERSITY OF TORONTO FACULTY OF MUSIC



2007-2008 SEASON

FACULTY of MUSIC
UNIVERSITY OF TORONTO

WHERE GREAT MINDS MEET GREAT MUSIC

Saturday, February 9, 2008
7:30 pm. MacMillan Theatre

University of Toronto Faculty of Music
presents

UNIVERSITY OF TORONTO WIND ENSEMBLE

Gillian MacKay, conductor

PROGRAMME

Postcard — Frank Ticheli (b. 1958)

Lincolnshire Posy — Percy Grainger (1882-1961)

I. Lisbon (Sailor's Song)
II. Horkstow Grange (The Miser and his Man: A Local Tragedy)
III. Rufford Park Poachers (Poaching Song)
IV. The Brisk Young Sailor (returns to wed his True Love)
V. Lord Melbourne (War Song)
VI. The Lost Lady Found (Dance Song)

Concerto No. 1 for Trumpet and Wind Ensemble (1988/2007) — Anthony Plog (b. 1947)

I. Adagio-Allegro moderato
II. Adagio-Allegro
III. Allegro
IV. Allegro

James Thompson, trumpet
World Premiere of the Wind Ensemble version

INTERMISSION

Little Threepenny Music — Kurt Weill (1900-1950)

I. Overture
II. The Moritat of Mack the Knife
III. The Instead-of Song
IV. The Ballad of the Easy Life
V. Polly's Song
VI. Tango-Ballad
VII. Cannon Song
VIII. Threepenny Finale

Cartoon — Paul Hart (b. 1945)

The Faculty of Music gratefully acknowledges the generous support of our season sponsors

Manulife Financial mbna TD Meloche Monnex Insurance for professionals and alumni An affinity for service

The photographing, sound recording, or videotaping of this performance without the written permission of the Faculty of Music is strictly prohibited.

We kindly request that you switch off your cellular phones, pagers, watch beepers, and any other electronic devices that could emit a potentially unwelcomed sound.

Program Notes

By Gillian MacKay

Frank Ticheli - *Postcard*

This is the second work of Frank Ticheli which the Wind Ensemble has played this season – our last concert featured his newer work *Sanctuary*. *Postcard* was commissioned in 1991 by the renowned conductor, H. Robert Reynolds, to celebrate the life of his mother, Ethel Virginia Curry. Ticheli used a theme in the shape of a palindrome – which is the same when heard forwards or backwards. This is in homage to the Reynolds' family tradition of giving palindromic names to their children. Using names for further play, Ticheli based the middle section of the piece on a five-note set representing the letters of the name Ethel. This short melody is first heard in the euphonium, followed closely by the alto saxophone. The return of the initial theme creates a large three-part form – and eventually closes the piece.

Percy Grainger – *Lincolnshire Posy*

After playing several other pieces by Grainger over the past few years, we have arrived at his acknowledged masterpiece. Source material for this work was collected in the early years of the 20th century while Grainger was living in England. Although several of his contemporaries were also active collectors, (especially Balfour Gardiner and Cyril Scott) Grainger was unique in his desire to retain the true nature of the amateur singers' interpretations, rather than "correcting" rhythmic or pitch idiosyncracies. As a result, several of these short pieces are highly unique in rhythm and in musical material. The outer movements are more typical of the style we might normally expect from Grainger - a folk song whose repetitions become increasingly complex and interesting as Grainger adds and varies the texture and instrumentation. The second movement, "Horkstow Grange," tells the tragic story of a manservant who, weary after years of abuse, killed his miserly master. The third and fifth movements are of particular interest – "Rufford Park Poachers" is a lament in which Grainger not only retained idiosyncratic rhythmic style, but further complicated it by presenting it in a two-beat canon. (that is, one voice follows the other by 2 beats). In "Lord Melbourne," Grainger emulated the drunken bravado of an old navy officer by writing block brass chords without metre or bar lines, so that the rhythm of the phrase is dependent upon the design of the conductor.

Anthony Plog – *Concerto No. 1*

This concerto was first heard in 1988, when it was premiered by David Hickman and the Summit Brass. In its original form, the solo trumpet was accompanied by fourteen-part brass and percussion. Last fall, Anthony Plog rescored the work for wind ensemble, specifically for James Thompson. Anthony Plog is an American musician who currently lives in Germany, and teaches at the *Hochschule für Musik* in Freiburg. He enjoys parallel successful careers as a performer, teacher, and composer. The concerto opens with an extensive off-stage trumpet call, which presents much of the musical material from which the rest of the piece is derived. Particularly important is the rising 5th, which appears throughout the concerto. The concerto is at once beautiful and dramatic, with soaring melodies and striking virtuosic rhythmic lines. The Wind Ensemble is delighted to have worked with Mr. Thompson to present the premiere performance of the new version.

Kurt Weill – *Little Threepenny Music*

This instrumental suite is taken from the 1928 opera *Die Dreigroschenoper* (*The Threepenny Opera*) by Kurt Weill and

Bertold Brecht. Immediately and wildly successful, this work was the first significant collaboration between these two men. The plot is based on a much earlier English work – *The Beggar's Opera*, by John Gay (1728). *The Beggar's Opera* was, in part, designed to ridicule contemporary conventions of high society, in particular the affectations of Italianate opera. Effectively, it created a new art form, more closely connected to the realities of English society. Weill and Brecht sought some of the same goals two hundred years later. The work was created in the decade following WWI, when Germany and its people were traumatized by the unprecedented destruction of the conflict, as well as impoverished and humiliated by the terms of the Treaty of Versailles. The style of this music echoes the despair and bitterness of its time. There is, however, a wonderful lyricism and sense of melodic flow within many of the movements. There are several very memorable tunes, albeit wrapped in a stark instrumental wrapping. Of particular interest in this regard is the second movement, whose melody has certainly assumed a life of its own.

Paul Hart – *Cartoon*

Time to lean back in your comfortable theatre seats, eat your popcorn, and enjoy the Saturday afternoon feature! Paul Hart, an accomplished British composer of film and theatre music, created this work for winds in 1991. It serves as a soundtrack for a cartoon that will be created in your imagination. It contains all the great conventions of the early *Tom 'n Jerry*, *Bugs Bunny*, and *Mickey Mouse* cartoons. You will hear the unmistakable sound of sneaky tiptoes, scampering heroes and villains, loud and sudden shocks, and outrageously complicated chase scenes. In the middle, of course you will hear the love scene, complete with the appearance of the heroine from the smoky alto saxophone, and the lovers' solos in the trumpet and clarinet. One final chase culminates in a complex mixture of characters, complete with a heroic ending. On with the show, this is it!

❖❖❖

Next Wind Ensemble Concert
Saturday, March 29, 2008
Featuring faculty pianist Henri-Paul Sicsic in the Canadian premiere
of Christopher Marshall's new piano concerto, *Renascence*, and other works
by Gillingham and Daugherty. Gillian MacKay, conductor.
7:30 pm. MacMillan Theatre. $14($10 senior/student)

Biographies

GILLIAN MACKAY is an Associate Professor of Music of the University of Toronto, where she conducts the Wind Ensemble and teaches conducting, trumpet, and music education. An award-winning teacher, Gillian has an active professional career as a conductor, adjudicator, and clinician. She has conducted honour bands throughout Canada and the United States, and in 2001 was chosen to conduct the National Youth Band of Canada. A sought-after adjudicator, Dr. MacKay has judged Canadian band festivals at local, provincial, and national levels, as well as competitions in Singapore and Thailand. In October 2007, Gillian was the conductor of the Southeast Asian Youth Orchestra and Wind Ensemble in Bangkok. Dr. MacKay has presented clinics and workshops at provincial and state conferences in Canada and the United States, and is known for her work on the relationship between conducting and mime. Also recognized as a conducting pedagogue, Gillian leads the University of Toronto Wind Conducting Symposium each July, and has been the guest instructor at other symposia in Canada. As a trumpeter, she is active as a recitalist and chamber musician, and has a particular interest in the French solo trumpet and cornet music of the 19th century. Gillian holds degrees and diplomas from the University of Lethbridge, McGill University, University of Calgary, and Northwestern University. Previously, Dr. MacKay was Instructor of Brass at Medicine Hat College, and Director of the School of Music at the University of Windsor.

JAMES THOMPSON is Professor of Trumpet at the renowned Eastman School of Music. He came to this position having been Principal Trumpet with the Atlanta Symphony Orchestra since September 1990. He has held corresponding positions with the Phoenix Symphony, Orchestra of the State of Mexico, National Symphony of Mexico, and for 14 years, Montreal Symphony Orchestra. He is at present Solo Trumpet of the Orchestra Toscanini under the direction of Lorin Maazel.

Born in Frankfurt, Germany, Thompson was raised in Phoenix, Arizona, where he began trumpet studies at the age of ten. His principal teachers included Richard Longfield and Roger Voisin.

Mr. Thompson has been active as a soloist and a teacher. He has taught trumpet and brass ensemble at Northern Arizona University, National Conservatory of Music in Mexico City, and McGill University. He has also performed as soloist with orchestras in North and South Americas as well as in Europe. In 1979, he was a prizewinner at the first Maurice Andre International Trumpet Competition. He has made recital tours to Japan, Australia, Canada, Spain, Germany, Sweden, Norway, and Latin America. He has also been a guest artist with the Summit Brass, a chamber ensemble made up of members from America's finest orchestras, and Chicago's Music of the Baroque. At the 1996 Atlanta Olympic Opening Ceremonies, he performed a jazz/gospel trumpet solo on television, viewed by more than 3 billion people. In the last year, he has performed as guest Principal Trumpet with the New York Philharmonic, Los Angeles Philharmonic, and Baltimore Symphony.

Mr. Thompson has actively encouraged new compositions for the trumpet. In 1987 he performed the world premiere of Malcolm Forsyth's *Concerto for Trumpet*, written for him and the Montreal Symphony. He has recorded this concerto with the Kitchener-Waterloo Orchestra for CBC Records in May 1992. In 1990 he performed the Quebec premiere of Jacques Hetu's *Trumpet Concerto*, and in March of 1992 he gave the world premiere of the Glenn Buhr *Concerto for Trumpet*, also written for him and the Montreal Symphony.

Mr. Thompson can be heard on London Decca recordings with the Montreal Symphony, and Telarc's Atlanta Symphony releases. He has also recorded on the Chandos Label in performances, which include, Vivaldi's *Concerto for Two Trumpets*, and the critically acclaimed Shostakovich *Concerto No. 1 for Piano, Trumpet and Strings*. With the Eastman Wind Ensemble, he has recorded new works for trumpet and wind ensemble entitled *Danzon*. Mr.Thompson is a Yamaha Performing Artist.

University of Toronto Wind Ensemble

FLUTE
Alberta Brown (piccolo)
Stephanie Dunlop
Jiajia Li (piccolo)
Sara Moorhouse (piccolo)
Sanghee Park
Mackenzie Polak

OBOE
Monica Chung
Christine Hudson (English horn)
Aleysia Whitmore

CLARINET
Kathleen Arnup
Yoo Jin Cha
Sydney Chang
Stephanie Geary (Eb)
Charlene Lee
Angelina Lopez-Frank (bass)
Joshua Phillips (bass)
Hui-Ting Tsai

BASSOON
Daniel Rutzen
Devin Wesley

SAXOPHONE
Ryan Comerford (tenor)
Amy Duong (alto)
Shaun Mallinen (baritone)
Chelsea Shanoff (soprano, alto)
Richard Van (soprano, alto, baritone)

PIANO/CELESTA
Talisa Blackman

BANJO/GUITAR
Arash Noori

ACCORDION
Nemanja Pjanic

TRUMPET
Stevie Arsenault
Alistair Chaplin (flugelhorn)
Sarah Hemeon
Marcel Sekine
Jacob Shoihet

HORN
William Callaghan
Nancy Mann
Damir Pavelic
Lauren Scobie
James Tizzard

TROMBONE
Stuart Bremner
Jolanta Miller
Jessica Reese
Annemieke Vanderkraay (bass)

EUPHONIUM
David Moore
Brendan Rawlins (baritone)
Cameron Rawlins

TUBA
Ian Feenstra
Eric Probst

PERCUSSION
Michelle Hwu
Tyler Kerr
Andy Luck
Greg Samek
Will Snodgrass

BASS
Adrian Rigopulos

Karen Wiseman,
Performance Collection Librarian

Fred Peruzza,
Theatre Productions

Ian Albright,
Technical Assistant

Bob Dunkin,
Production Assistant

2007-2008 Friends of the Faculty of Music

The Faculty of Music gratefully acknowledges the individuals, foundations, associations and corporations that support our students and programs with donations this fiscal year. These gifts enable us to secure our stature as Canada's leading comprehensive music program, and continues to provide us with the confidence to build upon our success for the benefit of the arts and education in Canada and abroad. Listed below are donors of $1500 or greater from May 2006 to September 2007.

Mark Abbott
Peter A. Allen
Kathleen Anderson
Bailey Metal Products Limited
Marcia Beach
John Beckwith
Bel Canto Foundation for the Advancement of Italian-Canadian Heritage
Christie J. Bentham
Teosar Bhesania
Harald and Jean Bohne
Britten-Pears Foundation
David G. Broadhurst
Marguerite Brooke
Marilyn and Patrick Brown
Walter and Danuta Buczynski
Alice and Grant Burton
Canadian Opera Volunteer Committee
Margaret and John Catto
Century Graphic Supply Inc.
Cesaroni Contracting Inc.
Marshall L. Chasin and Joanne Deluzio
M. Z. Cohn
Kathy Collier
Earlaine Collins
Marilyn E. Cook
Gerald P. Copeland
Denton D. Creighton
Irene and Keith Croot
Central Ontario Regional Council of Carpenters, Drywall and Allied Workers
Drywall Acoustic Lathing and Insulation Local 675
Karen and Lorne Dubinsky
Gerard Dunnhaupt
Eastern Construction Company Limited
Ian Edmunds
Margaret and Jim Fleck
Formgls Inc.
Jane N. S. C. Grier
The Guitar Society of Toronto
Mary B. and Graham Hallward
Gerald R. Heffernan
Peter and Verity Hobbs
J. Peter and Hélène Hunt
Hunter Keilty Muntz & Beatty Limited
J. P. Bickell Foundation
The Honourable Henry N. R. Jackman
Philip and Diana Jackson
Mary-Margaret Webb
Christopher Karp
William and Hiroko Keith
Ken Page Memorial Trust
Ken Prentice Risk & Financial Advisory Services
Helen and Arthur Kennedy
Claude Kenneson
H. Rachel King
David Klein
Eric V. Klein
Maria and Hans Kluge
Michael Koerner
Leslie and Jo Lander
John B. Lawson
Andrew J. Linley
Richard Liss
V. Lobodowsky
Che Anne Loewen
Long & McQuade Musical Instruments
Lorna MacDonald
Norma Marr
Margaret M. McLean
Kathleen McMorrow
Irene R. Miller
Millwork Home Centre
Milton Harris Investments Ltd.
Bibhuti B. Mohanty
Roger D. Moore
Ruth Morawetz
Ontario Acoustic Supply Inc.
Ontario Council of Painters
P. J. Daly Contracting Limited
Christopher D. Palin and Susan E. Middleton
Pearl Gudrun Palmason
Mary Ann Parker
PCL Constructors Canada Inc.
Adrianne Pieczonka
Priceville Holdings Inc.
Sidney A. Pulley
Donna Raxlen
Peter, Lynne and Josh Raxlen
Eugene D. Rittich
Sandra and Joseph Rotman
The Ryckman Trust
Virginia Rylski
Peter and Margot Sandor
Mary Satterfield
Stephen and Jane Smith
Stratton Trust
Sam Sniderman
Janet Stubbs
Barbara and John Sutherland
Ian and Kathleen Taylor
Arlette and Frank Thomas
Trojan Interior Contracting 2002 Ltd.
Riki Turofsky
Ruth Estella Vanderlip
John Vivash
Kathleen Walls
Phyllis and Bill Waters
Dr. Victor Weinberg
Daniel Weinzweig
John J. Weinzweig
Western Surety Company
Florence Wilkinson
Chris Willes
Yvonne Wilson
Women's Art Association of Canada
Women's Musical Club of Toronto Centennial Foundation
Marina Yoshida

As of September 1, 2007

King's College Circle Heritage Society

We are pleased to acknowledge the following members of the University of Toronto's King's College Circle Heritage Society for including the Faculty of Music in their estate planning

Lillias Cringan Allward
Kathleen Anderson
Richard J. Bishop
Harald and Jean Bohne
William R. Bowen and Sandra J. Gavinchuk
Liona M C Boyd
James Briegel
Patrick and Marilyn Brown
Anne Brownjohn
Sherilene M Chycoski
Verna-June Culley
Gerard Dunnhaupt
Barry W Easton
Kingsley G. Ferguson
Madeline Field
Gary Vincent Fitzgibbon
Anne Geddes
Jane N. S. C. Grier
George R. Haddad
Doreen Hall
Vern and Elfrieda Heinrichs
Peter and Verity Hobbs
Charles A. Hunter
Edwin R. and Enid Kammin
Donald and Phylis Ketcheson
Jodi and Michael Kimm
Angela Louise Klauss and Colin Doyle
Robert and Carolyn Lake
Jo Lander
Michael and Joan Maloney
Ruth Morawetz
James and Charlotte Norcop
Naomi J. Oliphant
Paul Read
Diane Lynn Silverman
Janet Stubbs
Ann D. Sutton
Nora R. Wilson

Please contact Heather McMartin at 416-946-3145 to learn more about this program.

WWW.MUSIC.UTORONTO.CA